



La Jolla Symphony & Chorus

2018-2019 Season

March 16-17, 2019
Mandeville Auditorium, UCSD









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STEVEN SCHICK
Music Director

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Music Director



Stephen Sturk
Interim Choral Director

David Chase
Choral Director Emeritus

Bernstein Centennial

Saturday, March 16, 2019, 7:30pm ■ Sunday, March 17, 2019, 2:00pm
Mandeville Auditorium, UCSD

LAURIE SAN MARTIN

nights bright days

LUDWIG VAN BEETHOVEN

Symphony No. 8 in F Major, Opus 93

Allegro vivace e con brio
Allegretto scherzando
Tempo di Menuetto
Allegro vivace

INTERMISSION

LEONARD BERNSTEIN

Symphony No. 3 "Kaddish"

I Kaddish 1
II Din-Torah. Kaddish 2
III Scherzo. Kaddish 3. Finale

Stacey Fraser, soprano
Eva Barnes, narrator
North Coast Singers "Caprice" children's choir

Cover photos by Bill Dean, Gary Payne, Tom Peisch

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From the Conductor

At first glance, this concert program seems like a straightforward juxtaposition of light and dark: we have Leonard Bernstein's magnificent "*Kaddish*"—his prayer for the dead—and, on the other hand, Beethoven's genial *Eighth Symphony*. Tying them together—metaphorically if not musically—is Laurie San Martin's evocatively entitled, *nights bright days*.

But though there are plentiful juxtapositions in this concert, they are not straightforward. Take the *Kaddish*. Every end-of-life celebration, from the small-town Protestant funeral to a grand Roman Catholic Mass; from the Balinese *Nyepi* that marks the death of the old year to *Día de Muertos* serves in part to remind us of the imminence of our own demise. These rituals are often threaded with heartening memories of the departed, but they function primarily to contextualize our smallness in the grand scheme of things, to demonstrate our vulnerability.

But the *Kaddish* is a special case among rituals of mourning. For starters, there is not a single mention of death anywhere in the prayer. On the contrary the far more frequent references are to *chayim*, Hebrew for "life." Throughout, we sense the dualism of the Jewish tradition—the recursive embedding of life within death, and the poignant juxtaposition of "I and Thou." This latter idea makes the *Kaddish* into a personal prayer rather than an institutionalized homily. The familial intimacy with which a Jew addresses God allows her or him to speak with a frankness that would seem shocking and out of place in many other religions.

Bernstein, among the most personally expressive musicians of the 20th century (some might say idiosyncratic), takes fully to heart the invitation for unmediated and personal communication with God. As he does in his more stylistically eclectic *Mass*, he pushes forward in the *Kaddish* with heated, dissonant music then retreats in moments of suspended harmony. He gave the *Kaddish* a distinctly male, practically aggressive, perspective in his original 1963 version with a part for narrator that spoke on behalf of the patriarchy. Then 15 years later, he reversed that idea in a more moderate version of the text that allows for a female narrator. The symphony was premiered just weeks after the assassination of President Kennedy, who was a friend of Bernstein's from their Harvard days together, and still evokes the gut-punch of that fateful month. But the work is also about the struggle for belief in immediate post-Holocaust generation of Jews. In a symphony that seems to be about everything, to this listener the music walks right up to the line where it might be about nothing. But that is the gamble an artist might take in order to achieve great things.

Indeed, the incongruities—the brilliance mixed with the meandering—are dizzying: In the *Kaddish*, Bernstein purports to speak for his era, yet he



Photo: Bill Dean

Steven Schick music director

Percussionist, conductor, and author Steven Schick was born in Iowa and raised in a farming family. Hailed by Alex Ross in *The New Yorker* as "one of our supreme living virtuosos, not just of percussion but of any instrument," he has championed contemporary percussion music by commissioning or premiering more than 150 new works. The most important of these have become core repertory for solo percussion. In 2014 he was inducted into the Percussive Arts Society Hall of Fame.

Schick is in his 12th season as artistic director and conductor of the La Jolla Symphony and Chorus. He is also co-artistic director of the Banff Centre for Arts and Creativity Summer Music Program and artistic director and conductor of the Breckenridge Music Festival.

wears his spiritual uncertainty and generational guilt like a badge. He wields his well-honed skill as a composer like a ginseng knife and at the same moment muddles his way through life in an existential fog. The embedded contradictions make his music function a little like a well-shaken bottle of warm Coca-Cola—a favorite past time of mine in 1963. Before too long everything is going everywhere!

But that is what makes this music seem more like life to me than death. Life is joyously sloppy and uncertain, while death—as the painter Mark Rothko once said of silence—is "so accurate."

The *riposte* to Bernstein in today's concert is Beethoven's light-filled *Eighth Symphony*, which he sometimes called his "little symphony in F" to separate it from the longer *Sixth Symphony* in the same key. The common mistake with Beethoven is to see his even numbered symphonies, all written in sunny tonalities (D, B-flat, and F Major), as not just light-hearted but also light weight. While it's true that the even-numbered symphonies were generally sparer in emotional force and more classical in construction than their more dramatic odd-numbered counterparts, they also were written in times of particular distress in Beethoven's personal life.

The *Second Symphony* was created as Beethoven came to terms with his growing deafness. The *Fourth Symphony* was composed at one of Beethoven's many moments of existential uncertainty (witness as the composer tiptoes through a set of mysterious harmonies before finally declaring himself to B-flat major.) And the *Eighth* was made around the time that Beethoven wrote to his "immortal beloved," a woman to whom he pledged undying love and whose identity is still unknown. Some believe that she was the wife of a friend of Beethoven. With every loss—of hearing, of spiritual certainty, and of meaningful and requited love—Beethoven turned to the rational purity of classical forms for comfort. Beethoven's *Eighth Symphony* sounds a lot like Haydn, not out of nostalgia for a past master, but because the firmness of Haydn's classical language offered clarity and certainty in times of personal turmoil. On the other hand, one could argue that the stormy, dramatic symphonies required a modicum of personal security to counterbalance the artistic risks he took, and may have been the tokens of (slightly) happier times.

Laurie San Martin's brief overture to the program shows how dark and light can co-exist in the same musical framework. But whether we take this structure as the object lesson of today's concert or not, we nevertheless feel urged to find light where we might least expect it, and are warned that below a calm surface sometimes lies hidden turbulence. ■

As a guest conductor he has appeared with the BBC Scottish Symphony Orchestra, the Saint Paul Chamber Orchestra, the Milwaukee Symphony, Ensemble Modern, the International Contemporary Ensemble (ICE), and the Asko/Schönberg Ensemble.

Schick's publications include a book, "The Percussionist's Art: Same Bed, Different Dreams," and many articles. He has released numerous recordings including the 2010 "Percussion Works of Iannis Xenakis," and its companion, "The Complete Early Percussion Works of Karlheinz Stockhausen" in 2014 (both on Mode). He received the "Diapason d'Or" as conductor (Xenakis Ensemble Music with ICE) and the Deutscheschallplattenkritikpreis, as percussionist (Stockhausen), each for the best new music release of 2015.

Steven Schick is Distinguished Professor of Music and holds the Reed Family Presidential Chair at the University of California, San Diego.

Program Notes by Eric Bromberger

nights bright days

LAURIE SAN MARTIN

Born December 8, 1968, Oakland, CA



The following note is provided by the composer.

nights bright days was written for the Composers Conference at Wellesley College. The conference is organized by Mario Davidovsky, and the premiere of this piece was conducted by the late Efrain Guigui. I was very excited to be invited to participate in the summer of 1998. The conference brings together composers and performers, and in the many decades of its existence it's served as an incubator for a wide variety of new pieces. I was thrilled to have the opportunity to write a new chamber orchestra piece for the excellent musicians in residence at the conference.

The single-movement piece is in an ABA form; the slow and lyrical opening section returns at the end, after a fiery middle section which

Symphony No. 8 in F Major, Opus 93

LUDWIG VAN BEETHOVEN

Born December 16, 1770, Bonn

Died March 26, 1827, Vienna



The *Eighth* has always seemed out of place in the progression of Beethoven's symphonies. It comes after the dramatic *Fifth*, expansive *Sixth*, and powerful *Seventh*, and it precedes the grand *Ninth*. Within this sequence, the *Eighth* seems all wrong: it is brief, relaxed, and—in form and its use of a small orchestra—apparently a conscious throwback to the manner of Haydn and Mozart. But the unexpectedness of the *Eighth Symphony* is also the source of its charm. Two things in particular mark this music: its energy (it has no slow movement) and its humor. The *Eighth Symphony* is one of those very rare things: a genuinely funny piece of music, full of high spirits, what (at first) seem wrong notes, unusual instrumental sounds, and sly jokes. Beethoven wrote the *Seventh* and *Eighth Symphonies* at exactly the same time—in 1812—and the *Seventh Symphony* has universally been judged one of the Beethoven's greatest creations. The composer, though became angry when early audiences showered that work with praise—he felt the *Eighth* was a better symphony.

The *Allegro vivace* explodes to life with a six-note figure stamped out by the whole orchestra—this figure will give rhythmic impulse to the opening movement and function as its central melodic idea. A second subject—flowing, elegant, and waltz-like—quickly arrives in the violins. What distinguishes this movement is its incredible energy—this music seems always to be pressing forward, sometimes spilling over itself with scarcely-restrained power, sometimes erupting violently. At the very end, the pace slows, things grow quiet, and matters conclude gracefully with the opening figure, now heard very softly in the strings. Even when quiet, that figure feels full of coiled energy.

features many wind solos. Much of the piece was written in the middle of the night, and so when it came time to name it, I was happy to get a recommendation from my partner to borrow a phrase from Shakespeare's Sonnet 43. The title *nights bright days* makes a connection to the sonnet, but it also describes the atmosphere of the vivid nights of writing and dreaming I experienced while composing this piece. ■

Laurie San Martin writes music that creates a compelling narrative by exploring the intersection between texture and line. Critics have described her music as exuberant, colorful, forthright, high octane, tumultuous, intricate, intense and rumbly. She writes concert music for chamber ensembles and orchestra but has also written for theater, dance and video. Her music has been performed across the United States, Europe and Asia. Laurie holds a PhD from Brandeis University in Theory and Composition. She has taught at Clark University and is currently Professor of Music at the University of California, Davis. Her music can be found on the Left Coast Chamber Ensemble's "San Francisco Premieres" CD, released in 2005 and a recent Ravello CD "Tangos for Piano" performed by Amy Briggs.

The aptly-named *Allegretto scherzando* brings some of the symphony's best humor. Beethoven's friend Johann Nepomuk Maelzel had invented a metronome, and the woodwinds' steady *tick-tick-tick* at the beginning is Beethoven's rendering of the metronome's sound. Over this mechanical ticking, the violins dance happily until the music explodes in a shower of 64th-notes (some have felt that here Beethoven shows us the metronome—wound too tight—suddenly blowing its spring and flying to pieces). These catastrophes occur throughout the movement, and the loudest brings it to a close.

The *Tempo di menuetto* seems at first very much in the manner of the third movement of a Haydn or Mozart symphony, rather than the scherzo we have come to expect from Beethoven in such a position. Once again Beethoven delights in the unexpected: the outer sections of this "minuet" feature stirring fanfares from brass and timpani (try dancing to *this* minuet!), while the trio section brings a moment of unexpected beauty. Scored at first for just two horns, clarinet, and accompanying cellos, the trio seems like some nocturne from deep within the forest: over murmuring lower strings, the two horns sing their haunting song (Beethoven marks it *dolce*) and the clarinet quickly takes up their theme and makes it sing in new ways.

The blistering *Allegro vivace* finale is full of jokes. Racing violins present the main idea—built on both triple and duple rhythms—and this opening section zips to what should be a moment of repose on the strings' unison C, the expected dominant, but instantly Beethoven slams that C aside with a crashing C-sharp, and the symphony heads off in the "wrong" key. The jokes come so quickly in this movement that many of them pass unnoticed: the "wrong" notes, the "oom-pah" transitions scored for just timpani and bassoon, and so forth. The very ending brings the best joke of all, for the coda almost refuses to quit. Beethoven's *Fifth Symphony* had concluded with a coda that seemed stretched beyond reason, but in his *Eighth Symphony* he delays the final cadence to the point where one wonders if this symphony will *ever* end. It eventually does, and with massive chords for full orchestra Beethoven at last wrenches this most good-natured and energetic music to a resounding close. ■

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Mission Statement

Rooted in San Diego for over 60 years, the La Jolla Symphony and Chorus enriches our lives through affordable concerts of ground-breaking, traditional and contemporary classical music.

Symphony No. 3 “Kaddish” LEONARD BERNSTEIN Born August 25, 1918, Lawrence, MA Died October 14, 1990, New York City



Each of Leonard Bernstein's three symphonies has a subtitle, and each—in quite different ways—is a philosophical exploration. His *First Symphony* (1942), subtitled *Jeremiah*, sets a text from the Book of Lamentations that agonizes over the destruction of Jerusalem and wonders if it is possible for Jews to reestablish a relationship with God. Bernstein's *Second Symphony* (1949), subtitled *The Age of Anxiety*, is a purely instrumental work, but it was inspired by Auden's poem that describes the overnight experience of four young people in New York City who gradually move from partying to an acceptance of faith. Bernstein's *“Kaddish” Symphony* (1963) interweaves an ancient Jewish prayer for the dead with a text by Bernstein himself that violently challenges God's apparent disinterest in the face of human suffering. All three symphonies pose troubling questions, and each arrives at a different answer.

The *“Kaddish” Symphony* got its start in 1955, when the Boston Symphony and the Koussevitzky Music Foundation commissioned a work from Bernstein. But Bernstein was unbelievably busy in the following years, which saw the premieres of *Candide* and *West Side Story*, as well as his own appointment as music director of the New York Philharmonic, and he kept putting off the commission from Boston. Finally, in 1961 Bernstein set to work. He wanted to find a poet to write the text for his new symphony, but his efforts to enlist Robert Lowell did not work out, and Bernstein decided to write the text himself, declaring “so I'm elected, poet or no poet.” He completed the short score in August 1963 and was in the process of finishing the orchestration when President Kennedy was assassinated that November. Bernstein, who had been a classmate of Kennedy at Harvard, was shattered by the news, and he dedicated the symphony “To the Beloved Memory of John F. Kennedy.” Bernstein led the premiere in Tel Aviv with the Israel Philharmonic three weeks later, on December 10, and Charles Munch led the American premiere with the Boston Symphony the following January.

Dramatically, the *“Kaddish” Symphony* sets two quite different texts against each other. The first of these is the ancient Kaddish prayer that gives the symphony its name. Kaddish is a Hebrew prayer recited for the dead; it was originally in Aramaic, and that word means “holy” in Aramaic. But the Kaddish prayer never mentions the word “death.” Instead, it is a prayer of praise for God, of acceptance, and finally of peace, and it will be sung—in quite different ways—in all three sections of the *“Kaddish” Symphony*.

Bernstein's own text flies in the face of this ancient prayer, defiantly rejecting the prayer's consoling acceptance. It should be noted that when Bernstein wrote the *“Kaddish” Symphony*, World War II and the Holocaust were recent memories, and the Berlin Crisis, the Cuban Missile Crisis, and the Kennedy assassination all took place as he worked on this music—the threat of nuclear annihilation was on everyone's mind in those years. Bernstein's narrator is not a humble supplicant but an angry and disillusioned soul, anxious to believe but unable to accept what life has become: she addresses God as “Angry, wrinkled Old Majesty,” and questions whether He is still in touch with humankind or whether He has lost faith in the covenant that He forged with humankind (the “rainbow” of the Book of Genesis). Acknowledging failures on both sides, the narrator sets out to help God reconnect with humankind: God must confront the reality of His creation, and in the process God and humanity will recreate each other and forge a vital new relationship.

Not surprisingly, Bernstein's text produced sharp reactions, with many finding it pretentious, even blasphemous. Bernstein himself was not happy with the text, and in 1977—fourteen years after the premiere—he revised it (this is the version performed at these concerts). The revised text is somewhat shorter and less abrasive, and Bernstein now specified that it might be spoken by either a man or a woman (in the original, the narrator was a woman, and Bernstein's wife Felicia Montealegre took the part at the American premiere). The character of the two versions is much the same, however, and the *“Kaddish” Symphony* remains the least frequently performed of Bernstein's three symphonies. Some of this, of course, has to do with the vast forces it requires—narrator, soprano soloist, boys choir, chorus, and a huge orchestra—but the *“Kaddish” Symphony* can still, over half a century after its creation, produce sharply different responses.

If the *“Kaddish” Symphony* was written at the height of the Cold War, it should be noted that another war was taking place in these same years. That war was musical—it pit the followers of Schoenberg, who rejected traditional tonality in favor of serial techniques, against those who wished to hold onto tonality. Bernstein, who would remain firmly committed to tonality, nevertheless found himself torn, and we sense some of his own musical conflict in the *“Kaddish” Symphony*. He employs some of the techniques of serial composition here, beginning with a twelve-tone theme to represent the crisis of belief and the current state of humankind. But as the symphony progresses, the music returns to a more tonal language, particularly in the choruses of the final movement. Bernstein himself noted “that one of the main points of the piece is that the agony expressed with the twelve-tone music has to give way ...to tonality and diatonicism even so that what triumphs in the end, the affirmation of faith is tonal.”

A BRIEF OVERVIEW: The *“Kaddish” Symphony* is in three sections. The *Invocation* opens with an ominous rumble over which the narrator announces her

intention: “I want to pray.” The spiritual confusion of mankind is set to a twelve-tone theme as the narrator introduces the first Kaddish, sung by the full chorus. This presentation is violent rather than consoling, and it sets the stage: mankind is alone “On this one, dazed speck.”

The second section is titled *Din-Torah*, which means “judgment,” but here it is man who judges God. The narrator accuses God of failing to maintain His side of the covenant (“the rainbow”). Furious outbursts of percussion alternate with spirited dance music before the narrator asks if she can rock God to sleep. The second Kaddish is sung as a lullaby by the soprano soloist and boys choir, and the movement glides to a peaceful conclusion.

The third section functions as both scherzo and finale. In the scherzo, the speaker confronts God and asks to renew the covenant, and the boys choir begins to sing the third Kaddish—this section reaches its climax on a soaring theme that sets the word “Believe.” But reality intrudes at the beginning of the finale when the narrator announces grimly that “The dawn is chilly,” and a long orchestral interlude draws us toward the conclusion of this journey. The narrator proposes a new covenant with God, this one based on mutual dependence and mutual re-creation, and soprano, boys choir, and chorus sing the final prayer. Yet the fierce concluding chord—dissonant and unsettling—suggests that the *“Kaddish” Symphony* ends not in triumph but with its spiritual quest still ongoing. ■



Stacey Fraser soprano

Described as having a “wonderfully controlled soprano voice” by Alex Ross of *The New Yorker* and “an astonishing presence” by Jennifer de Poyen of the *San Diego Union Tribune*, Canadian soprano Stacey Fraser's eclectic musical interests have led her to sing on international operatic, concert and theatre stages across the United States, Canada, Asia and Europe. In a recent review of the concert *Sequenza~Sequenza!* at Tuesdays at Monkspace, Mark Swed of the *Los Angeles Times* stated that, “Stacey Fraser made Berio's *Sequenza* into a seamless aria, sure of musical direction while missing none of the humor or the frightening shocks of horror.” Recent credits include the title role in *Miss Donnithorne's Maggot* by Peter Maxwell Davies for the Grammy nominated and winning players of the Los Angeles-based Brightwork New Music Ensemble, the starring role in a music art film entitled *Still Life After Death* by Los Angeles-based filmmaker Sandra Powers and director/producer of the first university production of *Einstein on the Beach* by Philip Glass and Robert Wilson for California State University San Bernardino. She is currently Director of Opera Theatre and Interim Chair of Music at California State University, San Bernardino.



Eva Barnes narrator

Eva Barnes teaches Speech, Voice and Dialects (MFA, UC San Diego). She has taught at Circle in the Square Theatre School, The New Actors Workshop, City College of New York, The Julliard School, and the University of Missouri, Kansas City. Ms. Barnes has professional coaching credits in film, on Broadway, at the Mark Taper Forum, the Ahmanson Theater, the Shakespeare Theatre in Washington, D.C., the La Jolla Playhouse, the San Diego Repertory Theatre, The McCarter Theatre, The Acting Company, and the Los Angeles Shakespeare Festival. She has performed as an actor with the Mark Taper Forum, The South Coast Repertory Theatre, and the Missouri and Milwaukee Repertory Theatres. She was trained and certified in voice by Kristin Linklater.

North Coast Singers “Caprice” children's choir



San Diego North Coast Singers is recognized throughout Southern California for its exceptional artistic quality and the joyous and spirited performance of songs from diverse cultures. The non-profit youth chorus program was founded in 1993 to provide an excellent choral music education and has grown to five ensembles; four youth choirs serving children and teens in grades two through twelve and *Sorelle*, a select women's chamber chorus.

The advanced treble chorus, *Caprice*, has performed at numerous festivals and conferences and made performance tours to Los Angeles, Denver, West Virginia, Italy, Austria and the Czech Republic. In June 2016, twenty-three youth represented San Diego during a musical and cultural tour to Cuba.

Caprice has appeared with the La Jolla Symphony and Chorus numerous times performing such major works as Bernstein's *Mass*, Orff's *Carmina Burana*, Bolcom's *Songs of Experience*, Dove's *There Was a Child* and Stravinsky's *Persephone*, to name a few. In 2012 the chorus traveled to New York City to perform Benjamin Britten's *Spring Symphony* in Carnegie Hall with Dr. David Chase and The La Jolla Symphony Chorus.

Sally Husch Dean

Sally Husch Dean, founding artistic director of San Diego North Coast Singers has been a leader in the performing arts community of San Diego County for over thirty years. Her contributions to the cultural fabric of the area are focused in music education in general and the choral music arena in particular. Ms. Dean holds a Bachelor's degree in Voice Performance from the University of California, San Diego, and a Master of Music: Choral Conducting from California State University, Los Angeles.

She served as adjunct faculty member at Palomar College in San Marcos California from 2007-2016, directing both the Palomar College Chamber Singers and the Palomar College Chorale. She is co-chair of the Choral Consortium of San Diego's San Diego Sings! Festival 2019. Dean is a long-standing member of the soprano section of the La Jolla Symphony Chorus

Caprice Singers

Emily Broyles	Samantha Mickelson
Sophia Chan	Devlin Ott
Ashley Coelho	Lara Perry
Francesca DeBellis	Riley Quigley
Melia Dooley	Fairen Rachow
Natalie Fletcher	Naia Riggenschach
Allegra Gilligan	Samia Saad
Keala Golden	Rayya Saad
Renata Hahm	Valentina Schneider
Nicole Hood	Noah Segal
Ellie Larsen	Amanda Swiecki
Cayla Lopez de Castro	Mia Thompson
Lena Medak	Zoe Thompkins
Amanda Mickelson	Ava Welcher
Jessica Mickelson	Alyssa Wishnuff

Symphony No. 3 “KADDISH”

Movement I INVOCATION

SPEAKER

O, my Father: ancient, hallowed,
Lonely, disappointed Father:
Rejected Ruler of the Universe:
Handsome, jealous Lord and lover:
I want to pray.
I want to say Kaddish.
My own Kaddish. Listen, Almighty, with all your might.
There may be
No one to say it after me.
Do I have your attention, majestic Father?
Is my end a minute away? An hour?

Is there even time to consider the question?
It could be here, while we are singing.
That we may be stopped, once for all,
Cut off in the act of praising You.
But while I have breath, however brief,
I will sing this final Kaddish for You,
For me, and for all these I love
Here in this sacred house.

I want to pray, and time is short.
Yit'gadal v'yit'kadash sh'mē raba...

KADDISH 1

MAGNIFIED...AND SANCTIFIED...
BE THE GREAT NAME...AMEN.

CHORUS

*Yit'gadal v'yit'kadash sh'mē raba, amen
b'al'ma div'ra chir'utē,
v'yam'lich mal'chutē
b'chayēchon uv'yomēchon
uv'chayē d'chol bēt Yis'raēl,
ba'agala uviz'man kariv,
v'im'ru: amen.*

*Y'hē sh'mē raba m'varach
l'alam ul'al'mē al'maya.*

*Yit'barach v'yish'tabach v'yit'pa-ar
v'yit'romam v'yit'nasē
v'yit'hadar v'yit'aleh v'yit'halal
sh'mē d'kud'sha, b'rich Hu,
l'ēla min kol bir'chata
v'shirata, tush'b'chata v'nechemata,
da-amiran b'al'ma,
v'im'ru: amen.*

*Y'hē sh'lama raba
min sh'maya v'chayim alēnu
v'al kol Yis'raēl
v'im'ru: amen.*

SPEAKER

Amen! Amen! Did You hear that, Father?
“*Sh'lama raba!*” May abundant peace
Descend on us. Amen.”

Great God,
Surely, you, who make peace in the high places,
Who manipulate clumsy galaxies,

CHORUS

*Oseh shalom bim'romav,
Hu ya-aseh shalom alēnu
v'al kol Yis'raēl
v'im'ru: amen.*

Translation (not sung)

(Magnified and sanctified be His great name, Amen
Throughout the world which He hath created
according to His will;
And may He establish His kingdom
During Your life and during Your days,
And during the life of all the house of Israel,
Speedily, and at a near time,
And say ye, Amen.

May His great name be blessed,
Forever and to all eternity.

Blessed and praised and glorified,
And exalted and extolled and honored,
And magnified and lauded
Be the name of the Holy One, blessed be He;
Though He be beyond all blessings,
And hymns, praises and consolations,
That can be uttered in the world.
And say ye, Amen.

May there be abundant peace
From heaven, and life for us
And for Israel;
And say ye, Amen.)

You, who juggle a space full of suns, bend light, spin moons,
Surely You can cause and command
A touch of order here below,
On this one, dazed speck.
And let us say again: Amen.

(He who maketh peace in His high places,
May He make peace for us
And for all Israel;
And say ye, Amen)

Movement II DIN TORAH

SPEAKER

With Amen on my lips, I approach
Your presence, Father. Not with fear,
But with a certain respectful fury.
Do You recognize my voice?
Must I reintroduce myself?
Aní Havazélet Ha-Sharón, Shoshanát Ha-Amakim.
I am the Lily of Sharon, the Rose of the valleys,
the daughter of Zion.
I am that part of Man You made
To suggest his immortality.
You surely remember, Father?—the part
That refuses death, that insists on You,
Divines Your voice, guesses Your grace.
And always You have heard *my* voice,
And always You have saluted me
With a rainbow, a raven, a plague, something.
But now I see nothing. This time You show me
Nothing at all.

Father, understand what is happening!
I am exiled by Man, no longer cherished.

CHORUS (Cadenza)

Amen, Amen, Amen...

SPEAKER

Forgive me, Father. I was mad with fever.
Chaos is catching, and I succumbed.
Have I hurt You? Forgive me,
In fever, I forgot You too are vulnerable.
If my faith is shaky, what must Yours be?

And now he runs free—free to play
With his new-found fire, avid for death,
Voluptuous, total and ultimate death.
Lord God of Hosts, I call You to account!
And don't shrug me off,
As if I were playing the Defiant Daughter,
Your impudent rebel who could do with a slap.
You know who I am. *Aní Havazélet Ha-Sharón,*
The lily that Man has picked and thrown away!

You with Your manna, Your pillar of fire!
You ask for faith, where is Your own?
Why have You taken away Your rainbow,
That pretty bow You tied round Your finger
To remind You never to forget Your promise?

“For lo, I do set my bow in the cloud...
And I will look upon it, that I
May remember my everlasting covenant...”
Your covenant! Your bargain with Man!
Tin God! Your bargain is tin!
It crumples in my hand!
And where is faith now—Yours or mine?

But Yours was the first fatal mistake, creating
Man in Your own image, Fallible.
Dear God, how You must suffer,
So far away, ruefully eyeing
Your two-footed handiwork—frail, foolish,
Mortal.



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KADDISH 2

SPEAKER

My sorrowful Father,
If I could comfort You, hold You against me,
Rock You and rock You into sleep.

SOPRANO SOLO and WOMENS' CHOIR

*Yit'gadal v'yit'kadash sh'mē raba, amen,
b'al'ma div'ra chir'utē, amen,
v'yam'lich mal'chutē
b'chayēchon uv'yomēchon
uv'chayē d'chol bēt Yis'raēl,
ba'agala uviz'man kariv,
v'im'ru: amen.*

*Y'hē sh'mē raba m'varach
l'alam ul'al'mē al'maya.*

*Yit'barach v'yish'tabach v'yit'pa-ar
v'yit'romam v'yit'nasē
v'yit'hadar v'yit'aleh v'yit'halal
sh'mē d'kud'sha, b'rich Hu,
l'ēla min kol bir'chata
v'shirata, tush'b'chata v'nechemata,
da-amiran b'al'ma,
v'im'ru: amen.*

*Y'hē sh'lama raba
min sh'maya v'chayim alēnu
v'al kol Yis'raēl
v'im'ru: amen.*

*Oseh shalom bim'romav,
Hu ya-aseh shalom alēnu
v'al kol Yis'raēl
v'im'ru: amen.*

SPEAKER

Sleep, my Father. Sleep, dream.
Let me invent Your dream, dream it

Shall I sing to You? Shall I tell you stories of other stars,
Stars that You love, that deserve your love,
Stars that do not disappoint and disgust,
And disgrace Your love?

Translation (not sung)

(Magnified and sanctified be His great name, Amen
Throughout the world which He hath created
according to His will;
And may He establish His kingdom
During Your life and during Your days,
And during the life of all the house of Israel,
Speedily, and at a near time,
And say ye, Amen.

May His great name be blessed,
Forever and to all eternity.

Blessed and praised and glorified,
And exalted and extolled and honored,
And magnified and lauded
Be the name of the Holy One, blessed be He;
Though He be beyond all blessings,
And hymns, praises and consolations,
That can be uttered in the world.
And say ye, Amen.

May there be abundant peace
From heaven, and life for us
And for Israel;
And say ye, Amen.

He who maketh peace in His high places,
May He make peace for us
And for all Israel;
And say ye, Amen)

With You, as gently as I can.

And perhaps in dreaming, I can help You
Recreate Your image, and love him again.

Now come back with me, to the Star of Regret:
Come back, Father, where dreaming is real,
And pain is possible—so possible
You will have to believe it. And in pain
You will recognize Your image at last.

Now I will show you a dream to remember.
Real-life marvels! Genuine wonders!
Dazzling miracles!...
Look, a Burning Bush!
Look, a Fiery Wheel!
A Ram! A Rock! Shall I smite it? There!
It gushes! It gushes! And I did it!
I am creating this dream! *Now*
Will You believe?
You can't escape it.
I have You, Father, locked in my dream,
And You must remain till the final scene...

CHILDRENS' CHOIR

Yit'gadal v'yit'kadash sh'mē raba, amen.

SPEAKER

Don't waken yet! However great Your pain,
I will help You suffer it.

O God, believe. Believe in me
And You shall see the Kingdom of Heaven

CHILDRENS' CHOIR

*b'al'ma div'ra chir'utē, amen,
v'yam'lich mal'chutē
b'chayēchon uv'yomēchon
uv'chayē d'chol bēt Yis'raēl,
ba'agala uviz'man kariv,
v'im'ru: amen.*

SPEAKER

The rainbow is fading. Our dream is over.
We must wake up now, and the dawn is chilly.

Now! Look up! High! What do You see?
A rainbow, which I have created for You!
My promise, my permanent, sun-fast colors!
Look at it, Father: Believe! Believe!
Look at my rainbow and say after me:
MAGNIFIED...AND SANCTIFIED...
BE THE GREAT NAME OF MAN!

The colors of my rainbow are blinding, Father,
And they hurt Your eyes, I know.
But don't close them now. Don't turn away.
Look. Do You see how simple and peaceful
It all becomes, once You believe?
Believe!
Believe!

KADDISH 3

(Magnified and sanctified be His great name, Amen)

Just as You planned.
Believe...believe.

Lambs will frisk. Wheat will ripple.
Believe.
Sunbeams will dance, seraphim hover.
See how my rainbow lights the scene.
The voices of Your cherubim call
From corner to corner, chanting Your praises.

(Throughout the world which He hath created
according to His will; Amen,
And may He establish His kingdom
During Your life and during Your days,
And during the life of all the house of Israel,
Speedily, and at a near time,
And say ye, Amen.)

Movement III SCHERZO

SPEAKER

I'll take You to Your favorite star.
A world most worthy of Your creation.
We'll make it a sort of holiday.
And hand in hand, like eager children,
we'll watch in wonder,
The workings of perfectedness.

This is Your Kingdom of Heaven, Father,
Just as You planned it.
Everything as it ought to be.
Every immortal cliché in place.
Lambs frisk. Wheat ripples.
Sunbeams dance. Something is wrong.
The light: flat. The air: sterile.
Do You know what is wrong? There is nothing
to dream.

Nowhere to go. Nothing to know.
And these, the creatures of Your Kingdom,
These smiling, serene and painless people—
Are they, too, created in Your image?
You are serenity, but rage
As well. I know. I have borne it.
You are hope, but also regret.
I know. You have regretted me.
But not these—the perfected ones:
They are beyond regret, or hope.
They do not exist, Father, not even
In the light-years of our dream.



Dr. Stephen Sturk

interim choral director

Juggling careers as conductor, composer, tenor, and teacher, Stephen Sturk has been a fixture on the San Diego music scene for nearly three decades. He has been conductor/music director of several important churches and community choirs in Southern California. After serving on the faculty of the University of San Diego (1993-1998), where he was director of the Choral Scholars Program, he became the Founding Director of the Pacific Academy of Ecclesiastical Music (PACEM). He is a nationally recognized composer of church music with works published by Arista Music, C.F. Peters Corporation, Associated Music Publishers, and Oregon Catholic Press (Trinitas Series). He was composer-in-residence at St. Paul's Episcopal Cathedral in San Diego from 2000 through 2016.

Before settling in California in 1991, Sturk was active in New York City where his principal positions were music director of The New York Motet Choir, associate conductor of the choirs at the Cathedral Church of St. John the Divine, and director of The Juilliard Singers at the Juilliard School of Music. He was also a consultant and music copyist for the major New York publishing firms and for a host of composers, including Leonard Bernstein and Steve Reich.

Sturk appears as conductor or singer on more than 60 recordings, most notably the soundtrack of the Disney animated feature “Beauty and the Beast.”

Sturk was educated at North Central College in Naperville, Illinois (B.A. in Classics), which awarded him the college’s prestigious Fine Arts Medal in October 2008. He received the M.A. degree in music history and literature from San Diego State University, where his specialty was music of the California Missions. He earned the Doctor of Musical Arts degree in choral conducting from North Dakota State University.

FINALE

SPEAKER

The dawn is chilly, but the dawn *has* come.
Father, we've won another day.
We have dreamed our Kaddish, and wakened alive.
Good morning, Father. We can still be immortal,
You and I, bound by our rainbow.
You can no longer afford my death,
For, if I die, You die with me,
But as long as I live, I shall continue to create
You, Father, and You me.

That is our covenant, and to honor it
Is our honor...not quite the covenant
It is not quite what we bargained for, so long ago,
At the time of that Other, First Rainbow.
But then I was only Your helpless infant,
Arms hard around You, dead without You.

SOPRANO SOLO, CHILDRENS' CHOIR, and CHORUS

*Y'hē sh'mē raba m'varach
l'alam ul'al'mē al'maya.*

*Yit'barach v'yish'tabach v'yit'pa-ar
v'yit'romam v'yit'nasē
v'yit'hadar v'yit'aleh v'yit'halal
sh'mē d'kud'sha, b'rich Hu,
l'ēla min kol bir'chata
v'shirata, tush'b'chata v'nechemata,
da-amiran b'al'ma,
v'im'ru: amen.*

*Y'hē sh'lama raba
min sh'maya v'chayim alēnu
v'al kol Yis'raēl
v'im'ru: amen.*

*Oseh shalom bim'romav,
Hu ya-aseh shalom alēnu
v'al kol Yis'raēl
v'im'ru: amen.*

We have both grown older, You and I.
And I am not sad, and You must not be sad.
Unfurrow Your brow, look tenderly again
At me, at us, at all these children
Of God here in this sacred house.
And we shall look tenderly back to You.

O my Father, Lord and Lover!
Beloved Majesty: my Image, my Self!
We are one, after all, You and I:
Together we suffer, together exist,

And forever will recreate each other.
Recreate, recreate each other!
May his great name be blessed
Forever and to all eternity.

(May His great name be blessed,
Forever and to all eternity.)

Blessed and praised and glorified,
And exalted and extolled and honored,
And magnified and lauded
Be the name of the Holy One, blessed be He;
Though He be beyond all blessings,
And hymns, praises and consolations,
That can be uttered in the world.
And say ye, Amen.

May there be abundant peace
From heaven, and life for us
And for Israel;
And say ye, Amen.

He who maketh peace in His high places,
May He make peace for us
And for all Israel;
And say ye, Amen)

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Anne Liu
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THERESE HURST PLANNED GIVING SOCIETY

The Therese Hurst Planned Giving Society is named in honor of La Jolla Symphony & Chorus's chief benefactor, Therese Hurst, who upon her death in 1985 left her house to the LJS&C. It was a transformative gift that created a cash reserve and endowment fund that live on today.

Profiles in Planned Giving



Julia S. Falk

My husband and I moved to La Jolla almost twenty years ago when I began a two-year research assignment as phase-in to retirement from the linguistics faculty at Michigan State University. I discovered La Jolla

Symphony and Chorus (LJS&C) within weeks of our arrival when I read an article in the La Jolla Light. We could hardly believe our luck: concerts of contemporary as well as classical music just a few blocks from our new home. We could walk to the symphony!

The following season we subscribed, including a modest annual contribution that gave us satisfaction in supporting the incredible volunteer musicians who were enhancing our lives. When Steve Schick was appointed Music Director and we saw that contemporary music would continue to be an important part of the programming, we increased the amount of our annual donation. Later, shortly after my husband died, the Sostenuito campaign offered me another opportunity to contribute, for as Ameer Wood wrote to me after receiving my gift, if Tom had still been with us, he would have been among the first to give.

Now in my estate plans, a Trust includes LJS&C. I have made two designations: specified distribution of a cash gift upon my death; and, should I die without an heir, LJS&C will receive a percentage of my estate as one of several remote contingent beneficiaries. It is so easy to make these arrangements and the amounts can be as small or as large as one's comfort allows.

I am not a musician and I cannot carry a tune, so singing (even in the shower) is out of the question. But it is one of the joys of my life that, nevertheless, I am part of La Jolla Symphony and Chorus.

Plan Now. Give later.

It's as simple as that to create your musical legacy.
Contact Diane Salisbury at dsalisbury@lajollasympphony.com to learn more, or visit our Planned Giving page at www.lajollasympphony.com.

Making a planned gift can be as easy as adding LJS&C as a beneficiary to your life insurance policy, retirement plan, or will. If you've already made a provision for LJS&C in your estate plans but are not listed below, please let us know so that we may recognize you along with the following Therese Hurst Planned Giving Society members:

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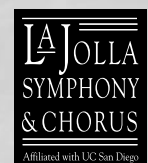
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Concert Video Educational Fund

Thanks to a generous gift by the **Family of Joan Forrest, in her memory**, La Jolla Symphony & Chorus has funding to videotape each concert this season. These videos will be posted on our YouTube channel for educators and the public to access free of charge as part of our music education and outreach effort. The videos also will be broadcast by UCSD-TV to all of the UC campuses and by satellite and cable to over 100,000 viewers.

With ongoing support, we can turn LJS&C's unique commitment to performing new music and lesser-known works into an invaluable educational resource through videotaping and archiving of our concerts. If you are interested in joining the Family of Joan Forrest in supporting this effort, please contact Diane Salisbury at dsalisbury@lajollasympphony.com for details.

A MEMORY PROJECT CREATED BY YOU

Our 2018-19 season is called "Lineage."
Please help us know more about your lineage, with a short, informal on-camera response to these two questions at intermission. We will keep the documentation going and share at the end of the season.

Question 1.

Leonard Bernstein wrote his Third Symphony in the early 60s, and it sometimes reminds listeners of extraordinary changes of that decade. What memories do you have of music associated with times of change? It could be monumental political change or it could be personal change.

Question 2.

When did you first hear a Beethoven Symphony? Which one was it?

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